

SECTION IV. N°6

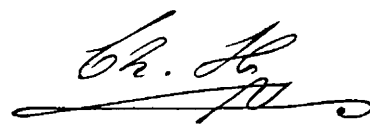
CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

IMPROMPTU IN A FLAT
Op. 142. N° 2.

BY

F. SCHUBERT.

ENT. STA. HALL



PRICE 4^s/=

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P R E F A C E.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

1

M. M. (= 92) (= 120)

M. M. ($\text{♩} = 92$) ($\text{♩} = 120$)

M. M. ($\text{♩} = 108$) ($\text{♩} = 144$)

I M P R O M P T U.

In A flat.

Op. 142. N^o 2.

M. M. ($\text{♩} = 100$) ($\text{♩} = 116$)

FR. SCHUBERT.

sempre legato.

Allegretto.

pp

Pa.

De

See

f

(marcato)

$$ff$$
 α

First system of musical notation, measures 1-4. The key signature has three flats (B-flat, E-flat, A-flat). The first measure contains a dynamic marking ff and a performance instruction *(marcato e cres)* with a star symbol. The second measure contains a dynamic marking p . The system includes various fingerings and articulation marks.

Second system of musical notation, measures 5-8. The key signature remains three flats. The first measure contains a dynamic marking sf . The second measure contains a dynamic marking pp . The third measure contains a dynamic marking pp . The system includes various fingerings and articulation marks.

Third system of musical notation, measures 9-12. The key signature remains three flats. The system includes various fingerings and articulation marks.

Fourth system of musical notation, measures 13-16. The key signature remains three flats. The first measure contains a dynamic marking pp . The second measure contains a dynamic marking Ped. and a star symbol. The third measure contains a dynamic marking Ped. and a star symbol. The system includes various fingerings and articulation marks.

Fifth system of musical notation, measures 17-20. The key signature remains three flats. The first measure contains a dynamic marking Ped. and a star symbol. The second measure contains a dynamic marking Ped. and a star symbol. The system includes various fingerings and articulation marks.

Sixth system of musical notation, measures 21-24. The key signature remains three flats. The system includes various fingerings and articulation marks.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in E-flat major (three flats) and 4/4 time. It features a piano introduction with a treble and bass staff. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simple bass line. The piece is marked "And." and includes dynamic markings like "(poco)" and "cres.". The score ends with a double bar line and a repeat sign.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and a repeat sign.

SECTION IV, NO. 6

This page contains six systems of musical notation for a piano piece. The notation is written for the left hand on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

System 1: Starts with a forte (*f*) dynamic and a *La.* (lento) marking. It includes a *(marcato.)* section. Dynamics range from *f* to *ff*. Fingerings are indicated by numbers 1-4.

System 2: Features a *(marcato e cres.)* section. Dynamics include *ff* and *p*. A *(34)* fingering is shown.

System 3: Includes a *see b* (see below) instruction. Dynamics range from *f* to *pp*. It features complex fingerings and a *(34)* fingering.

System 4: Continues with *pp* dynamics and complex fingerings. A *(34)* fingering is shown.

System 5: Includes a *La.* (lento) marking and a *(34)* fingering. Dynamics range from *pp* to *f*.

System 6: Ends with a *rit.* (ritardando) marking and a *cres.* (crescendo) marking. Dynamics range from *p* to *f*. The piece concludes with a final chord.